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**Archival Landscapes: Crossings of Theory and Practice in
Institutional Repositories**

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**Archival Landscapes: Crossings of Theory and Practice in
Institutional Repositories**

by

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Dedication

To Roxy. I carry your memory always, and your memory has carried me.

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Abstract

Archival Landscapes: Crossings of Theory and Practice in Institutional Repositories

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Information Studies and the humanities have different theories of the archive, causing these two fields to talk past one another. These gaps in discourse have the potential to further silence histories that have been traditionally left out of the archival record. Using recipe materials in collections as a point of interrogation, I address the theory-practice gap, and propose feminist ways of reading the archive that can be useful for those left out on the basis of gender, race, class, gender, and sexuality. I focus on two case studies from the University of Texas Austin's libraries. The first examines the Gertrude Stein and Alice B. Toklas materials in the Harry Ransom Center, whose mediated inclusion in the archive speaks to both the failures of descriptive practices to sufficiently incorporate LGBTQ materials, and the further exclusion of racialized queer bodies in prestigious institutions. The second case study analyzes Gloria Anzaldúa's papers in the LLILAS Benson Latin American Collections. I argue that these papers reflect histories of racism and oppressive practices in archives in general, and hegemonic power structures more broadly. Recipe materials in Anzaldúa's papers provide liberatory

approaches to reading the archive that exceed the strict parameters of the institution. My thesis argues that reading the gaps between theoretical and practical understandings of the archive offers a more socially conscientious approach to the archive for those who were never meant to be included.

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Introduction

The word archive derives from the ancient Greek words *arkheia* and *arkhē*, the former meaning public records and the latter government. These etymological origins indicate the function of the archive is largely to preserve the public record, in part to furnish governing bodies with substantive authority. The earliest archives provided governments with information about their citizenry and records of governance. Today, archival repositories are often viewed with a degree of reverence because they are thought of as quasi-sacred places where important records of the past are housed. Because of their cultural significance, archives are also subject to the control of dominant social groups that often (intentionally or otherwise) exclude materials that testify to the experience of those occupying marginal spaces. Anthropologist Ann Laura Stoler states that “[w]hat constitutes the archive, what form it takes, and what systems of classification and epistemology signal at specific times are (and reflect) critical features of colonial politics and state power” (87).

Archival institutions tend to be presented as neutral sites where historical records are preserved. The reality is that archives exclude certain individuals and groups, sometimes unintentionally, both because of their subjugated statuses within a white, heterosexual-centric society and the inability of certain materials to be seen as valid and preserveable within the constraints of the archival structure. In this thesis I explore the failure of archival institutions to fully engage with scholarship from the humanities that focuses on the archive. This disconnect between theory and practice is one way in which narratives marginalized by the traditional archival format continue to be disvalued. Marjorie Jolles writes in *Feminist Teacher* that the theory and practice debate signifies a

“a gap between thought and action, and a gap between the solutions we envision to social problems and the challenges inherent in putting those envisioned solutions into practice” (74). The differences between archival practices and theoretical approaches to the archive suggest that one reason for the rift is the failure of separate disciplines to communicate. My approach to this analysis is grounded in existing collections rather than in hypothetical or ideal archival structures. I focus specifically on the treatment of archival subjects at two institutions in Austin, Texas. Archival subjects are the people and histories that are considered valuable enough to be preserved by an archival institution, suggesting that they are constructed rather than naturally occurring.

Archives are often thought as both longstanding and universally applicable to the memory-preservation of a multitude of societies. The status of archives is derived as much from public perceptions as it is from the sets of rules and procedures that govern their functions. These perceptions manifest themselves in the ways that archives are connected to ideas of identity and political power. This is evidenced by the historical struggle for control of government archives in Texas, which took place during the formative years of the state’s entry into the Union.

The incident, while brief, acts as an ideal entry point for exploring the importance placed on the archival record in the regional formation of Texas. In the early morning of December 30, 1842, a group of almost 20 men loaded three wagons with the national archives of the Republic of Texas in an attempt to remove them from the capital city of Austin. This operation was the culmination of Sam Houston’s efforts as President to remove the archives from Austin and see them housed in a location he felt would be more secure from potential attacks against the fledgling nation. His opponents argued that the city of Austin was sufficiently secure, and that a move of the official documents would

subsequently result in Austin losing its standing as the geographic site of political power in Texas.

As the band of men attempted to abscond with the documents, a local inn keeper named Angelina Eberly saw what was happening and ran to where a 6-pound howitzer (a small cannon) was housed on Congress Avenue, she fired the cannon, waking the citizens of Austin who organized a party and gave chase to the soldiers. The documents were recovered during the night as the would-be thieves slept and returned to their home in the General Land Office of Austin on the morning of December 31st. While the only shot fired during this incident was the one let off by Angelina Eberly as a warning to the town, the event is remembered as the Texas Archives War.

While this story may be thought of as merely an amusing anecdote about the early days of a wild Texas, it provides evidence of the social and political importance that archives have. The fact that the geographic location of the capital was tied to possession of the Texas Republic's documents suggests that archives lend a certain degree of legitimacy to claims of governmental power. This conflict is also tied to the personal struggle for power between heroes of the Texas Revolution, Stephen F. Austin and Sam Houston. This personal element to the struggle for control of the archives troubles the concept of the archive as an objective space. Archives have been historically tied to the maintenance of governmental power. Contemporary Texas might be further removed from international politics than it has been in the past, but this story implies the entrenchment of archival importance that is very much still thriving in the state today, especially given the current fight over possession of the Alamo between the Texas General Land Office and the Daughters of the Republic of Texas (Salazar; Reagan).

The documents for which the Texas Archives War was fought were seen as essential to the nation. The fears about their safety indicate that they were thought of as

fundamental to governance while the worries that relocating them would result in the subsequent relocation of governmental authority shows that their mere presence provides legitimacy to the city of Austin. Texas is far from unique in placing a great deal of importance on archival documents, but the “war” for the possession of these materials provides an interesting lens to consider the significance of collecting institutions and their practices.

As the State’s capital, Austin has become home to some of the Texas’s most prominent institutions of which UT Austin might be considered the most notable and is one of the nation’s top tier research institutions. The school’s motto, “What starts here changes the world,” lends itself to the depiction of an academic space that greatly influences intellectual thought around the country and globally. The University alone houses seventeen libraries, including four internationally renowned archival repositories. While these repositories are all part of the same university structure, they differ greatly in terms of their origins, mission statements, operating budgets, and perceived audiences. Two of these repositories, that are the most prestigious in their own rights, are the LLILAS/Benson Latin American Collection (the Benson) and The Harry Ransom Center (HRC).

The HRC claims to have one of the strongest holdings of late twentieth and early twenty-first century literature in the world, in addition to possessing what they deem the personal papers of “notable cultural figures of the time” (HRC). The Benson recently reevaluated its mission and, in an attempt to bring an end to scholarship that views Latin American subjects as racial and social “others,” is moving toward a collaborative approach in transnational studies that engages with other institutions throughout the world. The HRC and the Benson have both situated themselves as custodians of rare and precious materials and as meaning making institutions that lend legitimacy and credibility

through inclusion in their collections. Inclusion signifies the efforts of the archival institutions to seek out and preserve the histories of groups who have traditionally been excluded. Archival practitioners often tie inclusion to the concept of diversity, suggesting that inclusion is the means of portraying diversity within the historical record.

The objective of my thesis examines the collecting practices of the Benson and the HRC and, questions whether inclusion in either institution is indicative of a larger shift in Texas and National settings that reevaluate archival meaning. From their stated objectives, it is clear that each institution sees the role of the archivist and the meaning of the archive in a different light. The archivists at the HRC largely focus on the preservation of materials associated with prestige, and the acquisition of materials belonging to famous literary figures. The Benson's archivists often seek out materials that question the hegemonic structure of the archive, working towards projects of social justice by expanding the scope of the archive. In my literature review I go into further detail about how these institutions confirm commonly held views of collection management in archives while highlighting the gaps in the practices, theories, and inclusions that form archives. This disconnect between perception and practice is what I argue perpetuates an archival structure that excludes histories that exceed the guidelines that govern archives, from collections policies to material descriptions.

While contemporary archives often make efforts to include materials previously left out from collections, the politics and practices of acquiring materials make a clear statement about legitimacy and value placed on the people and events preserved in these institutions. According to the core values adopted by the Society of American Archivists one of the ways professionals are meant to work towards diversity is to “embrace the importance of identifying, preserving, and working with communities to actively document those whose voices have been overlooked or marginalized” (Society of

American Archivists). The correlation between materials that represent diversity and the institutions where they are housed is that historical importance is conveyed not just in the decision to preserve certain materials but is also evident in the status and reputation of the institution processing the collection. Thus, materials selected for preservation are endowed with coherence to social narratives and value.

Because they largely consist of primary source materials and records, archives are often considered unbiased entities that merely function to preserve materials without commentary. Within the practice of archival custodianship, two theorists provide the framework through which other theorists engage in archival thought. Hilary Jenkinson and T.R Schellenberg stand as pillars in the practice of archival preservation. While they sometimes have divergent views on the fundamental role of the archivist and archives they both agreed on the principal that the custodianship of documents is an essential feature in a functioning society. My thesis explores how disconnects in the discourses of professional archivists and those who theorize archives from the humanities position materials within the archive as representations of dominant notions of desirability and belonging in terms of race, class, gender, sexuality.

In my thesis I tease out the multiple projects at work in archival formations. These projects reflect both traditional social implications of the archive and the work done by those in Queer Studies, Ethnic Studies, and Gender Studies. Scholars in these disciplines have gone to great lengths to demonstrate the role of archival exclusions as part of mainstream institutional practices (Muñoz 2009; Taylor2003; Faderman 2000; Guidotti-Hernández 2011, 2008). I analyze the contrasting bodies of theory that define archival studies in both the humanities and Information Studies. These fields seem to acknowledge the existence of the other yet they also tend to speak past each other with Information Studies focusing more on curatorial or organizational practice and the

humanities taking a more abstract theoretical approach that focuses on evaluating the significance of the archive as a social project. Chapter One looks at the writings produced from both of these vantage points.

While exclusion might clearly be reflected in the materials considered worthy of preservation, uncovering these silences and historical repressions is not always the key focus of archival collections or among the people theorizing, utilizing, and organizing them. I take a three-pronged approach to exploring these issues. First, I look at differences in theory and practices that govern the functions and understandings of archival institutions. Second, I explore the archival treatment of identity markers that are often associated with marginalization. Third, in each of my case studies, I focus on readings of recipe materials in the collections as a way to challenge understandings of the archive and value for both practitioners and readers.

I present two case studies as the focal point for my critique of archival theory and practice: the Gloria Anzaldúa papers at the Benson and the Gertrude Stein papers at the HRC. These collections are ideal because they center around well-known lesbians who engaged with questions of citizenship and belonging in different ways. Both Anzaldúa and Stein experienced a sort of self-imposed exile from their original homes, and both lived as public intellectuals. Anzaldúa's experiences were more radical than Stein's, a distinction which is necessary to make because of the differences in both the lived and archival treatment Anzaldúa received as a queered and racialized other. Stein was at the center of the Parisian cultural movement of the 1920s where she enjoyed a position of prominence as a writer, art collector, and host of a salon that brought other notable cultural figures of the time together. She lived in a domestic partnership with Alice B. Toklas, who was only publicly revealed as her romantic partner after both women had passed away. Unlike Stein, Anzaldúa was open about her sexuality and actively sought to

address her queerness through her writing. Additionally Anzaldúa's societal rejection was more pervasive because, unlike Stein, she was not widely celebrated as a universal tastemaker, causing her to explore ideas of racialized queerness through art, poetry, and public speaking in a variety of settings. In contrast Stein largely relied on a form of closeted queer domesticity through which she used the home to attain intellectual acceptance. While these women had very different experiences, both are marked by a failure to conform to a more normative lifestyle expected of them, and their archival inclusion as trailblazers makes them interesting cases for this thesis. (Anzaldúa 2000, 1987; Grahn; HRC; Benson).

Recipe materials also play a prominent role in my analysis of archival collections. In an article on gender, epistemology, and cooking from 2008, Nicole M. Guidotti-Hernández situates a nineteenth century California-Mexican cookbook as a site of discourse around gender, sexuality, race, and class. Arguing that a cookbook can be read to reflect otherwise undocumented cultural experiences "because food embodies core cultural values" (451). By connecting discourses on food and performance studies, I argue that recipe materials in archival collections might be read as archival documents that reach beyond the institutions where they are housed. This is because recipes have broader cultural implications. They often reflect geographical and social positions with their ingredients and they are derived from cultural practices with which the person creating a recipe and the person attempting to follow are both engaged. I also see recipe materials in archival collections such as Stein's and Anzaldúa's as a unique instance in which an observer may leave the sterile setting of the archive and attempt to reproduce and share a performance previously enacted by the subject. These kinds of materials make the bodies that are otherwise invisible in archival collections more tangible because

they engage with a key necessity for subsistence and depict the way an archival subject may have nourished their body.

Archival inclusion of Anzaldúa and Stein is remarkable, in part, because of the failure of many traditional archives to preserve histories that do not fit in to heteropatriarchal narratives of heterosexual citizenship and desire. Joan Schwartz and Terry Cook write:

[A]rchives are not (and, indeed, never have been) neutral, objective institutions in society. Archives, since their very origins in the ancient world, have systemically excluded records about or by women from their holdings and, as institutions, have been willing agents in the creation of patriarchy by supporting those in power against the marginalized. (16)

Attempts to bring marginalized histories into the archive have been integrated into mainstream archival practices in the later part of the twentieth century. In 1996 the Society of American Archivists established a task force on diversity to address this issue. Persistent exclusions can be seen as the aftermath of archival thought that saw these institutions as sites of power and legitimacy for colonial governments. Archives inherently retain traces of the colonial because they were largely intended to serve as sites of record for colonizing nations. When looking at the traces of colonial power structures in the collection policies of traditional archival repositories, it is also possible to read materials that are housed in archives not just for evidence of marginal existence but also for traces of cultural practices that do not fit so easily in the archival format. For instance, many Indigenous cultures are not print document oriented. This means that while an artifact or object like a traditional sandpainting would have huge significance for Navajo communities the fact that it is not meant to be preserved in a traditional archival format or photographed marks it as illegible in an archive-oriented context. Sandpaintings are thought of as living beings and are part of healing rituals (Parezo). This means that

certain designs are reproduced in different ceremonies, but each physical production is intended to be tied to a specific time and place. Although these paintings are inherently unable to be archived because of their form and function, they still carry significance for a group of people who have historically functioned without typical archival repositories. Archiving materials that are intended to be seen and experienced in a specific moment or place is impossible, but it is possible to include materials that might suggest the significance of these fleeting experiential occurrences. The failure of the archive to preserve histories, cultures, and practices such as those of the Navajo is one of the reasons scholars seek to address the social implications of the institutions themselves, yet these critiques are rarely, if ever, connected to the practices of those responsible for managing archives.

FIELD CONTEXTS

Those who dictate the structures and managerial understanding of archival repositories act as an entry point for understanding how these institutions see themselves functioning and how the field sees the roles trained custodians play in preservation. Bringing scholarly knowledge from a feminist and critical ethnic studies disciplinary perspective to this discussion, makes apparent that scholars discussing the archive from a humanities perspective view the significance in a different light than those trained in the vocational practice of archives management. Archival professionals may focus on issues of material preservation and organization (maintaining the original order of a group of documents or imposing some kind of structure), scholars discuss the affective and socio-cultural implications of documents. Theorists from the humanities work within a broader scope than the more specific field of archival studies, there is more leniency to consider the materials in an archive through a wide range of lenses. This is because many

disciplines are included within the scope of the humanities ranging from classical disciplines like Philosophy, to more contemporary fields like Critical Ethnic Studies (NEH). This suggests that archival studies and practices function without great consideration for the many potential influences to the field. Combining perspectives from both fields is essential to understanding the discursive practices at work in the archive, and to thinking about what kind of theorization might take place in the areas where the two disciplines speak past each other. Addressing the relationship between archives and disciplines in the humanities Marlene Manoff writes that “Many writers are addressing the issue of what constitutes the archive for their particular discipline” (10). Traditional archives view themselves as neutral institutions, and thus do not define themselves by the ideations of scholars.

Writings about the archives from the humanities and archival science clearly engage with a theoretical genealogy. However, they seem to exist in their own realms without engaging in a holistic interdisciplinary conversation about archival practice and meaning. In my first chapter, I explore formative texts from three groups, those who work within the archive, those who form classical theories of the archive, and those who have taken up critical critiques of the archive as a social structure. The first focuses on the core of practical archival theory which is centered around Hillary Jenkinson, whose *Manual of Archive Administration* was published in 1922 and T. R. Schellenberg who published *Modern Archives: Principles and Techniques* in 1956 and *The Management of Archives* in 1965. Both of these men focus on the principles of preserving and arranging documents; they stand as the grandfathers of practical archival theory. These scholar’s managerial approaches were later taken up in a more democratic fashion through the guidance of professional organizations, which are explored in chapter one. Scholars addressing the archive predominately focus on the broader social implications of the

archive in attempts to establish understandings of the institutions themselves. Second, theorists Michel Foucault and Walter Benjamin stand as canonical scholars whose critiques of the archive, while varied, tend towards questioning the significance of documents as a result of cultural production. The influence of these men can be seen in the work of scholars like Ann Laura Stoler (2010, 2002) which shows how their understandings of archives impact subsequent generations of scholars. While these established texts may come into conversation more frequently, it is important to broaden the reading to include the burgeoning field of critical ethnic studies critiques of the archive. In this sense I propose that the archive must be read through the lens of scholars such as Gloria Anzaldúa, José Esteban Muñoz, Nicole Guidotti-Hernández, and Diana Taylor. Their works combine a reading of archival theorists relevant to the humanities with an analysis of how archival formations impact and engage with members of traditionally marginalized groups. This third group of theorists represents not only an important trajectory of the epistemology of the archive, but one through which my critiques of other theorist as well as archival institutions is guided. These scholars offer readings that acknowledge the theoretical genealogies that define archival discourse in the humanities, while questioning how those theories fail to fully depict the complexity of race, gender, sexuality, and class within such institutions and their collections

CRITIQUES

In order to explore how theories of archives speak past one another, I focus on two case studies exploring materials in the HRC and the Benson, both located at UT Austin. In Chapter 2, I discuss Gertrude Stein's papers at the HRC. The HRC was originally formed in 1957 under the name the Humanities Research Center by Harry Hunt Ransom, an English professor who went on to serve as the vice president, president,

provost, and chancellor of UT Austin. The holdings include many rare and first editions of medieval and early modern texts, as well as personal manuscripts and papers of well-known authors, including those of Gertrude Stein. While the HRC was originally offered the papers of Gloria Anzaldúa they turned down the opportunity to own them. This dismissal is one of the driving factors that leads me to explore the significance of the papers of Gertrude Stein in the collection. While Anzaldúa and Gertrude Stein are both lesbian writers, Stein's papers are marked as acceptable for collection in the HRC while the Anzaldúa papers were not acquired. I close read materials in the Stein collection to explore how acceptable practices of domesticity, whiteness, and intellectualism mark Stein as an appropriate subject for the HRC and reinforce ideas of normativity and belonging despite her lesbianism.

Chapter 3 focuses on the materials of Gloria Anzaldúa at the Benson, and proposes ways of approaching archived materials that exceed the structure of the institution. This chapter builds upon understandings of archival subjects and the way they are treated by the institutions where they are housed. The recipes in this collection evoke the theorist's own struggles with marginalization and chronic illness, and speak to broader cultural understandings of race. These materials also have the potential to speak beyond the archive through performative practices associated with food production. In this chapter I explore the possibilities for reading materials in ways that defy the specifications of archival structures themselves

Exploring two institutions and their collections at UT Austin represents the project of preservation at work in a large academic space. Both the Anzaldúa and Stein collections provide statements about citizenship and social belonging. Stein's acceptance by her peers and the production of knowledge in the domestic space of the European salon render her as an acceptable figure of intellectualism and domesticity while

Anzaldúa's experiences of alienation during her time at UT Austin continue to be reflected in the treatment of her archival materials, even if it is the most used collection at the Benson. These collection practices establish understandings of homonormativity and acceptability. Exploring the difference in collections ties together disparate archival discourses and provides a broader understanding of inclusion and the reproduction of marginalization.

Chapter 1:

Literature Review

Archival thought, a concept that broadly describes how people conceive of and discuss the archive, is employed by a variety of disciplines. There seems to be a disconnect between those who theorize archives from the perspective of the humanities and those who approach the institutions as practitioners. While both fields understandings of the archive's significance, archival theory, as it is understood from an applied perspective, largely addresses the treatment of actual materials. Conversely archives in the humanities are theorized through the materials institutions chose to preserve and the broader missions that guide these institutions. Both fields explore and justify the significance of the archive as a central structure in a collective understanding of the past. Yet, the fact that they fail to engage in a mutual conversation suggests that neither field fully understands the Archive as a site for cultural meaning making. Louise Craven argues "an individual finds meaning in an archival document because the document means something to him, and at the same time, because of that individual's cultural or community identity the individual finds... other things to identify with" (17). Because people seek materials in archives with which they can identify, exclusion of materials that reflect the experiences of the marginalized suggest that those experiences are not considered.

Through exploring the dominant understandings of archives, this literature review outlines approaches to archives as they are perceived in disparate fields even when addressing the same topic. I demonstrate how failure to fully engage with the other's approach to archival thought ultimately results in neither field adequately capturing the significance of the archive. By failing to fully engage with each other, both disciplines

allow certain marginal groups to remain marginal in institutional contexts. Just as there is no cohesive understanding of the archive, the application of the term “marginal” is used widely without an agreed upon definition. For the purposes of this thesis, I use the understandings of marginal as defined by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) and within Black’s Law Dictionary. UNESCO defines marginal as “a form of acute and persistent disadvantage rooted in underlying social inequalities”(UNESCO) Black’s helps refine this definition by describing marginalization as “The process of according less importance to something or someone moved away from the inner workings of the group. A social phenomenon of excluding a minority, subgroup, or undesirables by ignoring their needs, desires, and expectations” (Garner). Black’s definition does the work of implicating a social structure in both the creation and perpetuation, of inequality; UNESCO’s definition is still necessary because of its emphasis on the persistent nature of marginalization. Through these combined definitions, the category marginal contains a multitude of intersecting identities that have different means of accessing archival inclusion. Using legally prescribed definitions of marginalization depicts how other formal institutions, like traditional archives, understand issues of exclusion. In order to address issues of exclusion in the archive, these institutions must start with an understanding of marginalization that fits within their structured worldview. After there is a base understanding of the concept, it is possible to engage with marginal communities and develop an expanded understanding.

Archival studies from a practical standpoint are structured in such a way that they do not often acknowledge the influences of theorists in other disciplines on the archive itself. David Greetham states “the archive of public memory and the archive of documentary record often bear an uneasy, shifting relation to each other,” which reflects the disconnect between those perceiving or theorizing the archive, and those managing it

(5). The failure in communication on the parts of those acting as archival custodians and those theorizing about archives from outside the archive results in a schism in which those who are often considered marginalized do not receive proper treatment from either group. Archivists are sometimes guilty of failing to address issues of access and inclusion of marginalized groups and those attempting to theorize the archive often fail to understand the guiding principles that govern the institutions themselves.

This literature overviews the key texts that form contemporary archival practices. Additionally, as archives are largely structured around ideas of linearity and chronology, my review of the literature follows the developments in practical archival theory sequentially. As archives have been a part of a variety of civilizations, some dating back to the third and second millennia BCE, guidelines for managing these materials have been in existence for an equally long time. Of these guidelines, many have fallen out use, especially as advancements in technology have drastically changed the function and the content of the archive.

PRACTICE

Current archival practices in Europe and North America can trace their roots to the Dutch archivist Samuel Muller, Johan Adriaan Feith, Robert Fruin, and Vereniging van Archivarissen whose 1898 text *Manual for the Arrangement and Description of Archives* forms the basis of contemporary archival thought. This text predominately deals with the treatment of official government papers. Because its origins predate the use of technologies such as photo copiers, computers, and email, the text does not address one of the most common issues facing archivists today, that of duplicate and born digital materials. However, its approaches to description and arrangement heavily influenced the

archivists whose texts would follow in the wake of the *Manual for the Arrangement and Description of Archives*.

Hillary Jenkinson was a British archivist whose work in the first half of the twentieth century focused primarily on the treatment of medieval manuscripts. This experience influenced *A Manual of Archive Administration*, which was first printed in 1922. It is a fairly rigid guide to the treatment of archives, addressing issues of archival fundamentals and the legal implications of archives favoring the creator, or the person from whom archival materials originated. Jenkinson advocated for three key elements of archive management. First, he argues that the archival record should be considered impartial and objective comprised of materials solely attributable to a single creator. Second, Jenkinson insisted on the idea referred to in French as *respect pour les fonds*, this practice dictates that archivists are required to honor the original groupings of materials and not impose an organizational structure that differs from the one used by the creator (Jenkinson 101). Jenkinson's final key principle is the idea that it is the responsibility of the archivist to maintain the impartiality of the archival record both through proper preservation of materials and strict refusal to separate, rearrange, or weed documents. Jenkinson argues that these practices are "destructive of the Archive's reputation for impartiality in the future" because the archivist would be responsible for altering the historical record they were meant to preserve (ibid 149). Jenkinson's manual situates the archive as an entity that is free from bias. His suggestion that the archival record itself is objective and that archivists are capable of preserving documents in a way that imposes no institutional bias fails to address issues discussed in this thesis, such as the social implications of factors like institutional prestige and the worldview of the archivist managing documents (ibid 12).

While this thesis does find flaws in Jenkinson's ideation of the archive, it is not alone in doing so. In fact, Hilary Jenkinson's American counterpart, Theodore Schellenberg, once wrote to a friend "In my professional work I'm tired of having an old fossil cited to me as an authority in archival matters. I refer to Sir Hilary Jenkinson, former Deputy Keeper of Records at the British Public Record Office" (Smith 319). Schellenberg's approach, although not without its own flaws, provides a more populist understanding of the archival record. Schellenberg's first publication on archival management, *Modern Archives: Principles and Techniques* (published in 1956, thirty four years after the first printing of *A Manual of Archive Administration*), is the first approach to archival management and arrangement that begins to account for technologies that changed the nature of archived materials. Schellenberg's work places the archivist in the role of an appraiser charged with determining three key characteristics of materials: uniqueness (items that cannot be found in any other location); form (ease of accessibility and storage of materials); and importance (usefulness of items to archives users and relationship to significant historical moments) (139, 225). These principles form the basis of contemporary archival appraisal and, in performing them, Schellenberg warns that archivists should be wary of imposing sentimental value upon objects.

Although acknowledging the potential for archivists to develop sentimental associations with materials is a step in the right direction, designating those sentiments as a negative is problematic because it assumes that (1) the archivist is the ultimate judge of the appropriate degree of sentimentality or seriousness and, (2) materials being preserved for sentimental reasons are of little to know value. And (3) the archive is free from emotional and sentimental attachments. This represents a feminist self-reflective practice that negates objectivity (Eicchorn 31). As my thesis argues, individuals who might be excluded on the basis that their materials do not reflect the appropriate level of

seriousness for the archive are those who might be excluded from the archive as marginal subjects. They may also exist outside the realm of affective or emotional attachment because of difference.

While the influences of Jenkinson and Schellenberg are still reflected in contemporary archival practices, establishing guidelines for archival treatment are far more democratic in these newer approaches. In the American continents, the Society of American Archivists (SAA) is the professional organization that dictates the ideal standards for archivists. Founded in 1936, the SAA serves several different functions. Their stated organizational values are:

1. Advancing the public standing of archivists.
2. Ensuring the diversity of its membership and leaders, the profession, and the archival record.
3. Fostering a culture of creativity and experimentation across the association.
4. Providing an open, inclusive, and collaborative environment.
5. Providing excellent member service.
6. Social responsibility and the public good.
7. Transparency, accountability, integrity, and professionalism in conducting its activities. (SAA)

In addition to providing these more administrative services (and in an effort to manifest these values), the SAA publishes guidelines, manuals, and a variety of other literature. One such manual, “Describing Archives a Content Standard” (DACS) provides clearly written rules and guidelines for describing archival material and has taken up by many traditional archival institutions in the Americas (Whittaker 98). DACS was adopted by the SAA in 2004 and is intended to help provide an “output-neutral” description of materials (SAA). Output neutrality in the context of DACS indicates that guidelines and

descriptions can be adapted to any style of finding aid, although the manual does include examples using some of the more common formats.

Standards of archival management have been almost entirely overhauled since the publication of the Dutch *Manual for the Arrangement and Description of Archives* in 1898. The changes in the production of guidelines are notable both because they have had to adapt to advancements in technology, altering the structure of the archive and because they have been opened up to discussion and approval from a professional organization with an extensive member base. This shift means that archival theorists outside the institutions, such as scholars in the humanities, have taken up the theorization of the archival structure in a way that is better suited to individual critique while the profession begins to shift to a more communal form.

HIGH THEORY

Those theorizing from outside management positions and professional organizations tend to engage with a high theory of the archive. This differs from theorization taken up by those in the profession: rather than focusing on the practices and principles of running an archive, high theory questions the role of the archival structure itself and the broader social meanings of these institutions. Scholars asking these questions tend to approach the archive from disciplines within the humanities. Two such scholars, Michel Foucault and Walter Benjamin, are frequently cited by researchers and writers in a variety of disciplines, including Information Studies. Michel Foucault's career as a theorist began to take off in the 1960s and continued to expand until his death in 1984. He is best known for his interrogation of power relations, which questioned a

variety of structures including archives. Foucault explores the function of the archive in reflecting social structures in *The Archeology of Knowledge*. In addition to questioning the structure of archives in his own work, he is often cited in critiques of archives made by other scholars. One of his most constructive concepts for questioning archives is his use of the term “subjugated knowledge” (Foucault 81). Using this term Foucault theorizes two processes that function to silence or marginalize certain voices in the archival record. First he describes “subjugated knowledge” as “the historical contents that have been buried and disguised in a functionalist coherence or formal systemization” (ibid). This interpretation means that a historical narrative of dominance can recover traces of certain particles of histories which are not officially acknowledged or accepted as fundamental to history. Foucault’s second definition for the term pertains to “a whole set of knowledges that have been disqualified as inadequate to their task or insufficiently elaborated ... beneath the required level of cognition or scientificity” (Foucault 82). This definition refers to the practice in which certain forms of knowledge and interpretations of history are deemed valuable while others are deemed too lowly to be taught or preserved for posterity. The process of subjugating knowledge in this way often reflects the marginalization of various groups on the basis of race, gender, sexuality, and class. Subjugated knowledges manifest themselves in traditional archives both in the contents of the materials that are preserved and as sources from the populations that are included. Foucault addresses the shortcomings of traditional archival structures and also gestures to one of the key shortcomings of high theory: the failure to closely examine the standards and rules that govern the preservation of the archival record. Instead, high theorists focus on describing who and what is left out without addressing the formation of exclusionary institutions.

Walter Benjamin's work as a theorist was published largely between 1923 and his death in 1940, however it was not until the 1990s that he became a popular theorist. His two largest contributions to the field of archival theory were *The Arcades Project* and the edited compilation of his work and personal archival materials, *Walter Benjamin's Archive*. He worked on the Arcades project from 1927-1940; the work was uncompleted at the time of his death and was published posthumously. These works are notable because Benjamin experiments with the arrangement of archival materials in each of them, questioning what arrangement means for the communication of information.

Benjamin uses combinations, of words, images, and objects to gesture to ideas that represent the past, creating an archive as a "reservoir of experience, ideas and hopes" (Marx et al 2). For Benjamin, the assemblage of these many pieces constitute an archive centered on perception. Benjamin falls short of questioning archival structures as a whole and does not problematize the kinds of marginalization that can result from archival arrangements. Other theorists have begun to take up Benjamin's work to further question the function of arrangement within the archive but to-date they have never fully replicated the decades-long projects of the theorist in order to explore the explicit marginalizations associated with arrangement.

Foucault's and Benjamin's theories have had a lasting impact on the way theorists address questions of the Archive. Anthropologist Ann Laura Stoler explores the significance of the archive in *Colonial Archives and the Art of Governance*, saying that the function of archival theory is to develop "a rethinking of the materiality and imaginary of collections and what kinds of truth-claims lie in documentation" (94). Stoler explores the kinds of materials and narratives preserved in the archive but, like her predecessors, she fails to address how the treatment of materials within the archive might also speak to the kinds of bodies valued by these institutions. Paraphrasing Foucault she

says, “the archive is neither the sum of all texts that a culture preserves nor those institutions that allow for that record’s preservation” (96). This theorization of the archive fails to address the role of document management in the reproduction or subversion of structural systems of oppression even as it accounts for marginalization.

QUEER THEORIES

Queer theory and, especially, Queer of Color critique critically intervenes to high theorization of the archive because one of their essential functions is to question the descriptive standards that perpetuate oppression. While some of these theorists do not directly address the archive, their work is a useful tool for interrogating both the practices of managing archives and the significance of the institutions. Gloria Anzaldúa’s ideation of mestiza consciousness, which she says functions as a “continual creative motion that keeps breaking down the unitary aspect of each new paradigm” (Anzaldúa 102), might provide a critique of the ways archival structures and theories can be read through revisionist practices. This can act as an example of what happens when ignore and racialized and oppressive histories, I see this as a practice of colonization that is embedded in hegemonic institutions. According to Anzaldúa, her proposition should be read as continual, and therefore the work of building inclusion in the archive can never truly be complete. The application of her race and nation embedded concept of mestiza consciousness to archival materials allows for those materials to be viewed as living documents and encourages researchers to question their significance beyond the historical moment to which they speak. In addition to requiring archivists to continually engage with oppression in the archives, the evocation of mestizaje recalls the racialized bodies and colonizing practices that are often implicated in repression of certain histories. By engaging in the practice of accounting for past violence and seeking to understand the

subtle ways that violence can be reproduced in an archival formation, Anzaldúa's mestiza consciousness provides a framework for challenging archival exclusion.

Dianna Taylor's work, especially her book *The Archive and the Repertoire*, is significant for this project as a whole because of her questioning the role of the archive as an exclusionary space. She addresses discrepancies between understandings of the archive as the pinnacle of memory preservation and the failure of archival formats to capture lived experiences (18). Her work is revolutionary in its approach to addressing memory, space, and embodied experiences. Taylor proposes a re-imagination of the Americas that defies the written archive and focuses instead on cultural experiences and embodied practices. She argues that the format of the archive allows records to be altered or destroyed "to suit the memorializing needs of those in power," and that "[t]he space of written culture then, as now, seemed easier to control than embodied culture" (17). This work does not directly address the formal standards employed by archivists, but questions the privileging of physical documentation in historical understandings. Taylor's work is useful in questioning what makes an archive and why those forms of memory preservation are privileged above others.

SUMMARY

Works that question the archive as the ultimate site for memory preservation form an important intervention into archival theory. In addition to questioning the broader implications of archival institutions, they also reframe the discussion of archival inclusion to address the dominance of the archive in practices of memory formation. Bringing these transformative works into conversation with structural understandings of archives and their functions makes it possible to address to functions of the archive that perpetuate oppressive practices. First, by questioning the archive as an institution formed around

histories of hegemonic power and through engaging with these theories, practitioners and scholars can begin questioning how bodies are excluded. Second, addressing questions of description and organization allows archives to be read for materials and evidence of practices that exceed the archival structure. By gesturing to key theories and practices in each field, there is an important step taken towards bringing these fields into discussion, and act that seeks to both open access to archival preservation and build value for experiences that exceed this form. The disconnect between practitioners in Information Studies and the humanities will be explored further in subsequent chapters.

Chapter 2:

Lesbian domesticity in the Harry Ransom Center

The collections at the HRC claim ownership of some of the most famous cultural figures of the twentieth and twenty first century. It is no wonder that the hallowed vaults in the HRC contain a collection of papers belonging to Gertrude Stein who, in addition to being a celebrated author, was well known as an expat in Paris where she curated a social circle that revolved around culture and intellect and included the presence of such well-known figures as Ernest Hemingway, T.S. Eliot, F. Scott Fitzgerald, Thornton Wilder, Pablo Picasso, Henri Matisse, Jaun Gris, Virgil Thomson, Charles Chaplin, Sherwood Anderson, Glenway Wescott, Paul Robeson, Jo Davidson, Ford Maddox Ford, and Richard Wright. Stein's status as an icon of the early twentieth century is undeniable, yet her position within the collections at the HRC is much less clear.

When the HRC was established 1957 as the Humanities Research Center, founder Harry Hunt Ransom envisioned an institution whose impact would reach beyond scholastic life at UT Austin. Ransom's stated objective was to establish a research library that could act as a "cultural compass" on par with the Biblitheque Nationale of France. During the course of the past sixty years, the HRC has added to its holdings materials attributed to some of the most influential literary figures of the twentieth and twenty first century.

One of the HRC's most impressive acquisitions is that of the Carlton Lake Collection. The initial acquisition by the HRC was made in 1968. The collection is comprised of over six decades of collected materials relating to French art, literature, and music. Lake is a notable figure at the HRC for both his contribution to the institutions collections and his role as an administrator. His mediation of Stein and Toklas's materials

will be explored later in this chapter. The papers of Gertrude Stein reside within this collection and, along with other materials, the Carlton Lake Collection is noted in the HRC's LGBTQ research guide as holding "several collections of particular interest to sexuality scholars" (LGBTQ Guide, web). The presence of, and the emphasis on, LGBTQ materials may not seem remarkable by today's standards of archival inclusion as set forth by the Society of American Archivists. Both the inclusion of these materials in general and the identification of Gertrude Stein's materials within this category is fairly innovative in terms of traditional archival practices of inclusion. Stein and her brother Leo both lived lavish lives, furnished by proceeds from their father's business ventures in California (Lubow). Her position as a member of an intellectual elite and her relationship to a fairly affluent family might result in her being discounted by some as an archival subject who reflects marginalization. However, the inaccessibility of materials from this time period associated with marginal identities, especially those whose experiences with marginalization reflect intersectional identities, leave figures such as Gertrude Stein to act as a point of connection with those who are completely left out of the historical record. The vast majority of Stein's and Toklas's materials are preserved in some of the most prestigious archival institutions in the world, institutions that limit access to those whose identities often interfere with the ability to obtain higher education, travel, and perform archival research. Additionally, Stein and Toklas were intent on maintaining a certain degree of secrecy with regards to their personal relationship and this secrecy is one of the things that allowed them to be accepted not as Lesbian icons but as key literary figures of the early twentieth century (Blackmer 636). Association with identity markers, like lesbian, could have blocked their inclusion in both the institutions and movements that their lifestyle indicates they valued very highly (Collecott 178, 185).

It is, however, curious that as a figure who was not typically associated with marginalization and exclusion, Stein's place within the HRC is mediated by its association with the collection of Carlton Lake, rather than standing as its own collection. It suggests that the materials are more significant to the historical preservation of Lake's work as a collector than to the preservation of a literary icon's papers. Further, Stein's collection also contains archival materials that actually belonged to Alice B. Toklas. This is significant because Toklas gained literary fame during her own lifetime, but is included as part of Stein's collection rather than being provided with her own archival position. This chapter explores the significance of Stein's and Toklas's mediated inclusion in an internationally known research archive and provides a close reading of the recipe materials in the collection through the lens of Queer Studies. It is thus possible to understand how archival subjects are made through institutions and sometimes through their own careful planning. The materials in this collection are not only mediated by personal connections, they are also subjected to the standards of archival description.

ACCESS IN THE HRC

The combined materials of Stein and Toklas are separated into four series, the first three attributed to Stein and the fourth to Toklas. There is no separation of the materials from the secretarial and administrative roles Toklas played in the three sections not attributed to her in the finding aid. And there is no description of items that have been separated from this collection and added to the HRC's personal effects collection. These materials might be essential to researchers looking for traces about how the lives of the two women were deeply intertwined; yet the HRC, in its description of the materials, has neatly separated Stein from Toklas. Further, there is no mention within the finding aid that the materials in this collection are prominently featured in the HRC's Lesbian, Gay,

Bisexual, Transgender, and Queer Studies Guide, that was published in 2011. This skirting of the politics of inclusion in the HRC represents a practice that silences certain types of histories in favor of others that create a more cohesive and idealized narrative. As Nicole Guidotti-Hernández argues in *Unspeakable Violence: Remapping U.S. and Mexican National Imaginaries*,

What one ends up with when attempting to smooth over violent histories is an empty symbol of disenfranchisement and nothing more. That is, if the history does not show the subject of inquiry resisting some hegemonic Anglo force or it is not about working-class proletarian peoples, it is somehow rendered unimportant as a subject of study. (27)

Reading Stein's materials as a stand-in for the archival presence of those whose existence has been completely erased by this violence, her own collection materials echo this analysis of archival invisibility because of the descriptive failure to recognize or name the more nuanced realities of Stein's materials, and their presence in the HRC. This further distances the "others," such as Toklas, who are merely alluded to by the presence of this collection privileging dominant preferences for race and sexuality. Placing value on certain views of the history in the HRC collections, but failing to address the intricacies of the Stein-Toklas relationship in the formal finding aid might be viewed as a form of subjugating the information held in those collections. The paradigm that functions through archival bias requires that materials speak to certain historical moments in a very specific way in order to be legible. This can be seen in basic archival theory's insistence on the concept of original order.

The finding aid descriptions of the Stein materials are suggestive failures to fully acknowledge the meanings contained within. They stand in contrast to the treatment the materials receive in the HRC's guide to LGBTQ Studies. While the description of the

collection refers to Toklas as her “secretary and companion,” it does gesture to some of the traces of their life together and interactions with other LGBTQ figures of the time as possible areas of interest for scholars. Their close association is easy to perceive when imagining a “hand towel embroidered with the image of a poodle” which is meant to evoke “Stein and Toklas's love of Basket, their canine companion from 1929-1938” (HRC). While this attempt at inclusion with the Subject Guide is a well-intentioned honoring of a collection and its creator, I cannot help but wonder what is left out from a description standard that is meant for a system of historicization born of colonial hetero-patriarchal traditions. The guide contains a note about research methods that suggests that the best way to find materials relating to LGBTQ issues is to search for “the names of known gays and lesbians from the time period in which you are interested” (web). The guide also suggest keyword searches using a variety of both contemporary and dated derogatory terms ranging from “companion” and “life partner” to “obscene” and “porn”. The note ends with the following advisory:

Although the Center's collections contain materials by people who might be considered gender queer or transgendered in today's vernacular, those terms have not been used as descriptors. Similarly, although HIV/AIDS is represented in the collection, a search using those terms will not return all of the relevant collections. (HRC)

The guide neither suggests that efforts are being made to make these materials more accessible through updated description nor questions the practices of using violent and derogatory language to describe some LGBTQ subjects. This creates a noticeable disconnect between creating an institutionally-specific LGBTQ Subject Guide that reflects inclusion, expands access, and continues the practices used in the standardized practices of describing archives. While DACS (Describing Archives a Content Standard)

does provide flexibility in descriptive practices, I argue that the failure to acknowledge systems of oppression that have situated archives as prestigious centers of making meaning for researchers still impede the ability to access archived materials in the spirit of their (marginalized) creators. This prompts further exploration of who may access the materials in the HRC and how the materials are meant to be used.

One of the things that connects the question of archival inclusion so closely to practices of curation and description is that archival materials themselves are open to infinite interpretations by those who have access to them. For instance, this thesis explores both the presence of these women in the traditional archive in conjunction with the role of the archive and archival practice focusing on the domestic space as a site of queerness. Other scholars have developed a theory of queer innuendo to describe the domestic in the collection by engaging more closely with specific items (Cvetkovich; Eng; Truong).

PROFESSIONAL STANDARDS FOR DESCRIPTION

The preservation of the ephemeral in domestic practices, like recipes, may be one way that people seeking reflections of their own lives may connect with the past despite the failure of the archival structure to wholly include them. The physical objects of recipe materials simply serve to gesture towards aspects of daily life. These materials can provide a more visceral response that the archival standard for description DACS cannot begin to fulfill. DACS is the first descriptive standard in the United States that applies to all forms of archival descriptions. As such, most archives employ these standards in describing, and making accessible, materials in finding aids. DACS is largely considered to be a flexible guide to description that allows for some degree of leniency in applying the standard to various materials. DACS permits different descriptive traditions to be

acknowledged in the creation of finding aids. In the intro to DACS there is a claim that “The Overview of Archival Description discusses various types of descriptive tools and the importance of providing access points or index terms to lead researchers to them” (DACS, viii). Finding aids should be useful to researchers who may have a limited knowledge of materials in a collection while still, to some extent honoring the content of the collection it is describing. Mechanisms such as the Biographical Sketch are one of the ways that DACS is used to create uniform access points in many archival repositories. In the case of this collection, the Biographical Sketch fails to identify Stein and Toklas as romantic partners. One might question how the failure to mention the romantic relationship might leave researchers at a loss when viewing materials that suggest an intimately connected relationship. DACS, also fails to make direct connections between certain items in the collection, arranging them into the following four series: Works, Correspondence, Personal Papers, and Alice B. Toklas. This leaves out correspondence shared by the couple, photographs of both women, and works that were written by Stein but edited by Toklas. This further perpetuates a misconception of Stein and Toklas because it does not capture how intertwined their lives were.

INCLUDING LESBIAN MATERIALS

In order to fully understand the reasons why the DACS standards are not enough we need to interrogate the intent behind their promotion by the Society of American Archivists (SAA). The SAA states that “Ensuring the diversity of its membership and leaders, the profession, and the archival record” is one of its core organizational values (SAA, web). This objective is especially significant considering the historical extent to which those with marginal identities have been excluded from the archival record. In a letter describing the establishment of the Mazer Lesbian Archives in Los Angeles, Lillian

Faderman writes “We had no past –or, if we did, no one knew or could tell me about it. Because we had no knowledge of those who came before us, our isolation and loneliness felt tragic and inevitable” (Faderman). The practice of establishing archival space as a response to exclusion is not unique to the Mazer; in fact, it is reflected in grassroots archives around the world (ALMS). Faderman’s sentiment suggests that there are multiple social and historical shifts to consider in developing an understanding of the Gertrude Stein Collection at the HRC. Stein’s presence at the prestigious research institution seems incontrovertible when considering both her standing as a literary figure and her relationships with other well-known cultural actors of the early twentieth century, yet it is interesting that her presence is mediated through the legacy of Carlton Lake. Additionally, the materials in the HRC’s Stein collection were collected and organized by Alice B. Toklas and include a number of Toklas’s own materials. This further complicates the layers of mediation at work in the Stein collection. As Stein is made an archival subject through association with the Carlton Lake Collection, Toklas is made an archival subject through association with Stein.

Stein, who was said to have been a proponent of Austrian philosopher Otto Weininger, who claimed that genius was a trait closely associated with masculinity, adopted a gendered binary in which she played a masculine role with her partner Alice B. Toklas. Essayist Judy Grahn writes of an incident in which Ernest Hemingway referred to Toklas as Stein’s wife, saying that he and Stein rarely addressed the other’s wife (268). The dynamic of their relationship lends itself to further interrogation of the roles so-called normative behaviors, both heteronormative and homonormative, play in archival inclusion.

Stein and Toklas were never officially described as romantic partners during their lifetimes. It was not until a cabinet containing their love letters in Toklas’s papers in the

Beinecke Library holdings was opened in the 1980's that the details of their relationship were made public. Prior to this Toklas was often described as Stein's secretary and companion. Toklas's 1967 *New York Times* obituary describes her as "the longtime friend of Gertrude Stein, who helped the late writer preside over a celebrated literary salon" (*NYT*). The letters depict a more intimate and tender relationship in which Stein calls Toklas her "wife-ey" and "baby precious" while Toklas refers to Stein as her husband (Turner, 1999). Both the secretive nature of their relationship, and the heteronormative structures that it mimicked suggest that the Toklas-Stein relationship was structured around the idea of socially permissible gender behaviors. Toklas took on the role of "wife-ey" with tremendous dedication. Composer Virgil Thomson reflected "She ran the house, ordered the meals, cooked on occasion and typed out everything that got written into the blue copybooks that Gertrude had adopted from French schoolchildren" (Silvers, 11). After Stein passed away in 1946, Toklas was meant to inherit Stein's property in trust. Stein's will states "In so far as it may become necessary for [Toklas's] proper maintenance and support, I authorize my Executors to make payments to her from the principal of my Estate, and, for that purpose, to reduce to cash any paintings or other personal property belonging to my Estate" (Simon, 307). Despite what should have been an ample inheritance, Toklas was eventually forced to sell off some of Stein's collections, creating dispute with the trust and the Stein family, that resulted in the art being placed in a Paris bank vault because the Stein family felt that Toklas was not providing them with proper care (HRC). Towards the end of her life, Toklas was reduced to an impoverished state. Her obituary states that "She was supported by a fund gathered from writers and old friends and administered by Janet Flanner (Genet), The *New Yorker* correspondent in Paris, Mr. Thomson and Doda Conrad, an old friend" (*NYT*). Toklas had lost possession of some of Stein's belongings, and sold others, but the bulk of the materials have

remained together and were donated to the Beinecke Rare Book and Manuscript Library at Yale. This donation was initiated by Stein during her lifetime and carried out by Toklas and Stein's nephew after her death. Stein's decision to donate the bulk of her papers to Yale was largely influenced by her friendships with Carl Van Vechten and Thornton Wilder, both of whom had connections to Yale and put Stein into contact with Andrew Keogh, a librarian at Yale. Thus, the formation of Stein's archive at Yale began during her lifetime and was very much self-mediated. Upon Stein's death, Toklas was tasked with completing a manuscript of Stein's collected works as well as arranging for additional materials to be brought to Yale. This clear and intentional archival treatment of Stein's papers stands in stark contrast to the collection of her materials that reside in the Harry Ransom Center. However, neither the HRC nor the Beinecke collections fully capture the lives of Stein and Toklas through their preservation of archival materials. Diana Taylor explores the failure of traditional archives to capture certain experiences in her book, *The Archive and the Repertoire*. She argues that, by relying on an archival structure centered around documentation, "[n]onverbal practices—such as dance, ritual, and cooking, to name a few—that long served to preserve a sense of communal identity and memory, were not considered valid forms of knowledge" (18). Taylor's argument can be applied to the dynamic of the Stein-Toklas household, which was centered on domesticity, and might be difficult to understand through a simple evaluation of archival documents. Faderman's argument that lesbian stories are obscured by the archive might still be relevant when we examine how the archive fails to truly depict the lives of this semi-secretly intimate couple.

The obfuscation of the Stein-Toklas history is furthered by the collecting role played by Carlton Lake. He brought the collection to the HRC despite Stein's wish that her materials be deposited at the Beinecke. Lake served as an art critic for the *Christian*

Science Monitor in the 1920's and later as the director of the Harry Ransom Center. His collection is described as one of the finest collections of nineteenth and twentieth century French literature and is the result of a lifetime of collecting. Lake used his expansive collection to essentially broker a position for himself at the HRC where he served in positions such as the Curator of the French Collection (intermittently between 1968 and 1978), Acting Director (from 1978-1980), and Executive Curator (from 1980-2003). His tenure as an employee of the HRC stretched across 34 years. However, his connection to Gertrude Stein predates his association with the HRC by many years.

Although Lake and Stein were acquaintances and involved in the same social circles in Paris during his days as an art critic, the bulk of the materials in Stein's Ransom Center collection were acquired through mutual friends, like Georges Hugnet (Lake, 88). In his memoir, Lake describes the process of purchasing Stein's letters from Hugnet, saying "Years earlier, Donald Gallup had been after him to give the letters to Yale, ... and then to sell them, and he had resisted. But they should be somewhere in America, he supposed. So we worked out a price" (89). Lake states that the Stein letters were something he was expressly interested in acquiring, making it logical that he would also make smaller purchases of Stein's materials from other collectors and from Toklas herself. The provenance of individual items are not included and, although the Harry Ransom Center labels the collection as the "Gertrude Stein Collection," the bulk of the materials in the collection are actually attributed to Toklas including the recipes and financial statements. This structure suggests that the archival value of materials in this collection come from their association with Stein, positioning Toklas as secondary.

The connections between the personal lives and public portrayals of Stein and Toklas, the control Toklas had over certain materials, and the fact that Lake actively sought Stein's materials speak to the ways Stein and Toklas are established as subjects

for archival preservation within the HRC collection. The Stein and Toklas materials were institutionalized within the collections of both the HRC and the Beinecke well before the 1980's when the cabinet at the Beinecke that contained their love letters was unlocked and made available to scholars. The social stigmas that may have caused Toklas and Stein to maintain their relationship as an open secret may also have prevented them and, especially Stein, from occupying a position of prominence and desirability in the eyes of the curators at the Beinecke. It is also notable that Stein and Toklas's desirability to the HRC is brokered through their inclusion in the Carlton Lake Collection. Lake not only donated these materials to the institution he later oversaw their accessioning and curation as both a curator and director at the HRC.

INTEGRATING AFFECT THEORY

Scholars in the fields of affect theory and performance studies have begun to address deeper questions about what is and what is not included in the archival record. In *Feeling Brown, Feeling Down: Latina Affect, the Performativity of Race, and the Depressive Position*, José Esteban Muñoz writes that affect is meant to be “descriptive of the receptors we use to hear each other and the frequencies on which certain subalterns speak and are heard or, more importantly, felt” (677). While Stein's social position suggests that she is not subaltern, the materials in her collections speak directly to those who do embody that identity, thus reading the materials for utility to subaltern histories allows these materials to be engaged with by groups who are otherwise excluded from the archival record. Muñoz's understanding of the utility of affect is useful in reading the significance of Stein's position within the HRC. This helps us consider the possibilities for alternative ways of understanding that might be accessed through specific items in the collection yet left out of formal descriptions of the materials.

The archival approach undertaken by affect scholars also lends itself to deeper questions about what actually constitutes an archive. Ambiguity makes the significance of Gertrude Stein's presence in a prestigious research institution, like the HRC, imperative. The prestige associated with institutions like the HRC and the relative anonymity of institutions like the Mazer Lesbian Archive, not to mention the vagueness of an archive as conceived by affect theory, suggest the influence of social power structures to dictate which historical records are valuable to society as a whole. The concept of an affect archive is derived from the failure of those theorizing within affect studies to come to an agreed upon understanding of what defines the archive. Through tying together commonalities in the fields, the archive can be understood broadly as any site where memory might be accessed. This ambiguity is what renders some materials and archival subjects illegible to traditional repositories, leaving collections like Stein's to stand in their place.

Stein's inclusion in an internationally renowned archive like the Beinecke or the HRC is significant because of her identity as a lesbian, yet considering the fact that both collections have been in some way brokered by her male contemporaries suggests that, despite her personal genius, her connections to other notable male figures have played a significant role in her inclusion. By questioning Stein's status as an archival subject one can begin to explore the seemingly disparate understandings of archival space, inclusion within those spaces, and the potential for materials to exceed established understandings of the possibilities such spaces provide.

MEANING MAKING THROUGH RECIPE MATERIALS

In order to further explore the significance of these relationships and the role of the Stein-Toklas collection in the archives at the HRC it is helpful to examine specific

materials: a set of four recipe cards written by Toklas which serve as an ideal focal point for several reasons. First, the fact that the materials were collected and arranged by Toklas, and that she is often referred to as Stein's "secretary" suggests that Toklas had a degree of administrative and archival aptitudes. Yet the fact that she enters subjecthood in this collection through materials more closely associated with homemaking portrays Toklas as functioning predominately in the realm of domesticity.

Second, while the process of including the Stein papers in the HRC might speak to the kinds of bodies and materials that matter in certain institutions and are discounted by others, it is also important to consider the kinds of materials that are preserved by traditional archival institutions in general. The fact that domestic practices are so closely linked to literary genius in the case of this collection, contradict Stein's focus on the masculine as a site for genius, because it is through the food and the domestic space that Stein and Toklas become central figures in the Parisian arts scene of the 1920's. Stein and Toklas used their home to cultivate culture, and to showcase artists they thought to be deserving of appreciation. Within this setting Stein and Toklas relied on domestic practices, such as the preparation of food and beverages, to bring people together in intellectual encounters. Each of the recipes included in the Stein Collection is written in a different format, with different materials. Her recipe for Pommes Alice B. is on a laminated scroll shaped paper, in what looks like a variety of felt tipped pens using a careful script. Another is a recipe for piecrust and bread pudding written on a tattered piece of graph paper written in a barely legible hand and includes various notes, some of which seem unrelated to the dish, as well as possible food stains. There is also a recipe for chocolate wafers written neatly on an index card and initialed "A.B.T."

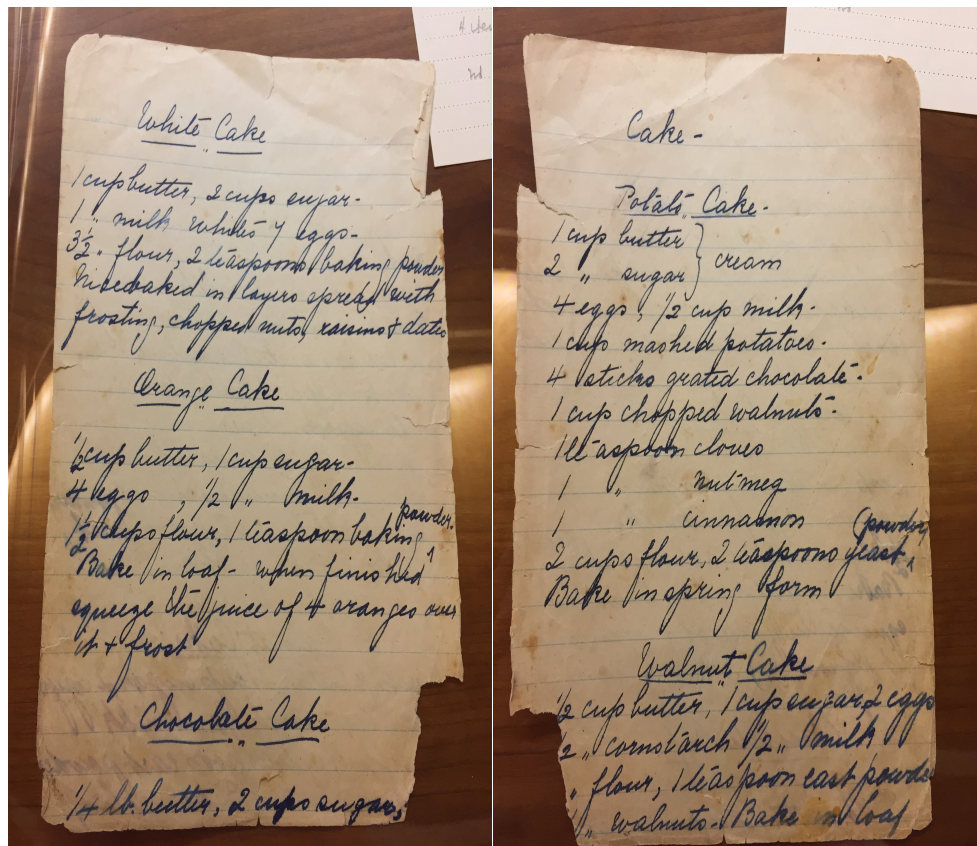


Figure. 1 Recto and verso images of Alice B. Toklas's cake recipes from the Stein Collection at the HRC

The document in figure one is a piece of notebook paper with four different recipes for cakes that appear to be easily adaptable. Alice B. Toklas is often known outside of her association with Stein for the recipe for the hashish brownies included in her cookbook *The Alice B. Toklas Cookbook* that was first published in 1954, almost a decade after Stein's death. Despite the fact that Toklas's association with the culinary arts is one of her greatest personal achievements, the recipes within the collection are described simply in the "Scope and Contents Note" with the mere mention that "Among the personal papers are a very small number of recipes, some in Toklas's hand." These recipes are

especially interesting because of the fact they have been separated from other recipe materials and somehow deposited in Stein's collection at the HRC. There are no notes on how these materials were acquired so this might be left open to the interpretation of researchers. What is clear is that the recipes stand in contrast to other materials that might be associated more closely with business and financial affairs than the domestic practices of the couple. These four small sheets of paper within a collection that fills almost four feet of archival space speak to the centrality of the domestic practices within the Stein-Toklas household, and Toklas's real intellectual production within this context

READING STEIN AND TOKLAS/READINGS OF STEIN AND TOKLAS

In readings of the materials themselves others, like Ann Cvetkovich, and David Eng, have critiqued the queer domestic practices of Stein and Toklas. Scholarly works that address not just the secondary materials produced by the pair but that examine their archival materials are especially generative in thinking of the affective engagement with these papers. The work of Ann Cvetkovich, especially her essay "Personal Effects: The Material Archive of Gertrude Stein and Alice B. Toklas's Domestic Life," provide possibilities for queer readings of the archive and more specifically the Stein Collection in the HRC. Cvetkovich describes her magnetic attraction to the material objects in the collection that stirred within her a feeling of closeness to the couple and a newfound appreciation for traditional archival settings. Her essay explores questions about the significance of queer materials in prestigious (and traditional) archival settings and the mediations those materials must succumb to in order to be legible. In addition to questioning the meaning of these documents, materials that have been produced in reaction to the lives of these women create ample opportunities for examining the speculative possibilities of these materials.

The interpretations of Stein and Toklas's relationship is furthered through fictional works such as Monique Truong's novel *The Book of Salt* and David Eng's academic exploration of this work in *The Feeling of Kinship: Queer Liberalism and the Racialization of Intimacy*. Truong's novel is written from the perspective of a Vietnamese cook named Binh who is hired by Stein and Toklas and to whom Truong attributes the true genius of Alice B. Toklas's legendary culinary skills. Eng reads the novel through the concept of catachresis saying that Truong's novel forces a "consideration of how the politics of *naming* and *misnaming* works to stabilize--indeed to justify-- the historical order of things" (63). He then asks, "How is it that Stein and Toklas are placed in history while Binh . . . [is] displaced from it?" (ibid). This speculation about the historical position of Stein and Toklas and the subsequent displacement of a racialized and queered other speaks to the generative possibility of the couple's papers.

While these papers might generate any number of readings, there is often a failure on the part of both archivists and researchers to bring discussions of acquisition and content into conversation. For instance, just as it is with the Stein Collection, it is not uncommon that archived materials often contain little indication of provenance in the research materials made available to users. Carlton Lake discussed the purchase of Stein's letters briefly in his memoir but the discussion of the acquisition is further truncated in the Administrative Information note of the finding aid. The description of the acquisition is quite simple: "Gifts of Carlton Lake and purchase, 1970, 1985, 1997." One is left to wonder whether the purchases involved financial interactions between the HRC and Lake, or if Lake acquired the materials in one of his administrative capacities at the HRC, or even if the purchases were made in an entirely separate scenario. The finding aid states in the Scope and Contents note that the "material was collected by Alice B. Toklas after Stein's death" (HRC) but fails to mention how Stein came to part with the materials

or why Toklas did as well. Their acquisition suggests that Toklas made gifts to friends, that she sold some of Stein's materials that had been left out of her collection at the Beinecke, or that these items could have been part of the personal items Toklas slowly fractioned off from the inheritance left to her by Stein. Further speculations address whether or not Toklas parted with these items for monetary gain in order to pay for her livelihood. There is no indication of when Toklas decided to part with these items, information that might be significant in determining the financial value of the papers, especially if Toklas withheld certain documents to build value and desirability for a later sale. While the documents themselves speak to the specific historical moment in which they were created, knowledge about the specific details of their provenance could construct a more complete picture of the roles Stein and Toklas played in their own archival subjecthood as well as better understanding of the details of their lives that do not fit into the archival structure. Additionally, the HRC excludes any information about how Lake may have used these and other materials to leverage positions.

Despite the lack of information about the history of the physical collection, there are other indications of the ways in which Stein and Toklas were able to mediate their archival presence. The fact that their personal love letters were kept private in the Beinecke until the 1980s when the couple and the majority of their family members had been deceased for several years shows how the women took control of the way their relationship was depicted in the archive. Toklas's role in arranging the materials in the HRC collection also implies that she had some level of supervision in subsequent archival collection made separately from the donation of materials to Yale. The part that the two women played in their own enshrinement in the annals of history speaks beyond

their determination to be associated with literary and cultural genius and codifies an image of the publics they valued.

CONCLUSION

While the Stein Collection presents greater possibilities for archival inclusion of LGBTQ histories in traditional archives through mechanisms like the LGBTQ Studies Subject Guide and academic and creative works that focus on their narratives, there are still substantial barriers to access and inclusion. The fact that this collection is attributed to Gertrude Stein but is predominately comprised of materials belonging to Alice B. Toklas and are merely a small sub-section of the Carlton Lake Collection is evidence that archival inclusion is mediated through multiple power structures. The associative nature of this collection speaks to how the importance of connections to certain historical moments or figures confers archival value upon materials. Further impeding archival inclusion is the issue that traditional archives only accommodate certain types of materials. Those materials are the tangible residue of the actual moments from which they represent. Yet there are endless moments that cannot be recalled by this material-based structure. Organizations like the SAA and documents like DACS make efforts to address these issues. As is often the case with many types of marginalization, attempts to resolve problems by creating guidelines serves to further alienate anything or one who does not fit into structural specifications. As archival institutions seek to expand their understandings of how materials should be collected and curated by creating more detailed guidelines, scholars in the humanities focusing on racialized, gendered, and queer readings of the archive seem to be counteracting that work by embracing issues of speculation and affect evoked by the archive in an attempt to defy the structures that contain these materials.

Contemporary attitudes towards LGBTQ communities allow for a much more inclusive approach to open representations of sexual identities in archives. Yet, there are still institutional barriers to accessing these materials. The HRC requires a thorough registration process to access physical materials in the collection: users must come to the HRC and watch a fifteen minute instructional video on the rules of regulations in the HRC reading room and, after this they are required to check their personal belongings into lockers. Patrons then check in with an assistant outside the reading room and again with the desk staff inside the glass doors. These steps might prove intimidating to many perspective users yet the issues are amplified for people who are reluctant to have their identity subjected to any kind of bureaucratic scrutiny, for example, undocumented immigrants and trans-identified folks who have been denied access to other services. In recent months the HRC has taken steps to broaden methods of accessing materials in their collection by launching Project REVEAL (Read and View English & American Literature). Project REVEAL makes more than 22,000 images of materials from the HRC available to users online and removes the requirement for permissions and usage fees for a large number of these materials. While this step towards open access may establish new discussion of collections usage in the future, this is a recent project that, as the name suggests, provides access to materials attributed to English and American writers, the majority of whom are male. As this is a new project, there are no details about how the materials are being promoted to users who are not already acquainted with the HRC or how those who lack access to in-home computers and internet services or have limited English language proficiency can access this information. Thus, it stands to reason, that the materials in the HRC will continue to benefit a more elite group of users.

Chapter 3:

Sensing the Archive: *Recipe Materials in the Gloria Anzaldúa Papers*

Archival repositories inspire a kind of reverence that both intimidates users and establishes their practices of selective inclusion and organization as irrefutable. Despite this façade of infallibility researchers in traditional repositories can read materials not just for evidence of marginal existence but also for traces of cultural practices that do not fit so easily in the archival format. This, I argue, is the case with the papers of Chicana lesbian Gloria Anzaldúa, that are housed at the Benson at UT Austin. In order to examine the broader epistemological meanings of materials in this collection it is necessary to consider the history of the establishment where they are housed, the process of bringing the collection to the archive, and how certain materials might speak to certain experiences that cannot be captured by the archive. In order to read the Anzaldúa collection in this way, I focus on the collection of handwritten recipes in her papers. Recipes serve a unique purpose within the archive because they can be read and used by a more diverse population that will not be confronted with the educational barriers they might encounter when attempting to engage with literary or governmental documents. These recipes speak to a performative process that is both necessary for survival and deeply rooted in cultural practice.

INSTITUTIONAL HISTORY

The fact that the papers of theorist and poet Gloria Anzaldúa are housed at the Benson is significant because they testify to a shift in the archival practices of the institution. This shift was actively initiated in 1974 with the creation of the Mexican American Library Project (MALP). This project is closely tied to the Chicano movement, a key social and civil rights movement of the 1970's. The intention of the MALP was to

expand the scope of the Benson's holdings to include accounts of the Chicana/o experience. The collection is currently known as the Mexican American and Latino Collection, which indicates a further shift in understanding the diversity of Latinas/os living in in the U.S.

Originally, when the Benson was established in 1921 its purpose was to encourage scholarship around Latin American Studies and support a burgeoning institute at UT Austin where this work could be done. Materials in this collection largely focused on Latin American and Hispanophone nations. There was not an official effort to build a collection around Mexican American and Tejano experiences until 1974, although some of the materials in the collection were acquired prior to that date. Through the work of librarians, students, and the expansion of institution's acquisitions criteria, the collection at the Benson grew from 25,000 printed items and 250,000 pages of manuscript material into one of the most comprehensive collections on Latin American, Lantina/o, and Chicana/o materials in the world.

The title MALP was one used externally to differentiate between financial allocations for certain kinds of projects in the Benson, although archivists in the institution do not typically use the official title. The broader library institution within which the Benson is situated at UT Austin separated the original materials and academic purpose of the Benson from the socially conscious work in the preservation of both Chicana/o and Latina/o histories. The practice of including these histories is often associated with the Chicano Nationalist movement, however the revolutionary roots of the Benson can be traced back to the institution's namesake librarian and archival custodian Nettie Lee Benson. Benson was "the key player in the development of the Latin American Cooperative Acquisitions Project" from 1960-1962, implementing innovative collecting practices at UT Austin and traveling through Latin America to

further develop these practices (Gutiérrez-Witt 16). Following in her footsteps were the first librarians associated with MALP, Angie del Cueto Quiros, Roberto Urúza, and Martha Cotera. The use of the common archival title of “custodian” in describing the work that paved the way for MALP is especially important in considering the care that has been taken to ensure that librarians and archivists at the Benson work to create an archival institution in which voices relevant to the Chicana/o experience in Texas can be preserved.

MALP was officially initiated in 1974, however, the Benson held materials pertaining to Mexican American experiences prior to that date. Although it is not specifically discussed in the collections policies, the addition of Mexican American materials to the Benson’s holdings also grew to include the voices of Latina/os situated within the United States. This inclusion was another conscious effort from librarians in the institution. In order to understand the process that led to the incorporation of these materials into the MALP, it is necessary to note that the term Latina/o came into popular usage in the 1980s.

While the Mexican American content in the Benson typically reflects the experiences of archival subject in or closely related to the state of Texas, the understanding of Latina/o identity has impacted the kinds of materials included in the archive. During the 1980’s the United States saw a sharp increase in the rate of immigrants coming from Latin American countries because of increased American intervention in many parts of South and Central America. As a result of this shift in immigration patterns and state intervention, librarian Margo Gutiérrez “made a conscious effort” to seek out and include materials pertaining to U.S. Latina/os (informal conversation, November 2012). Her inclusion of these materials represents a conscious political act that I am calling a “decolonial” approach to the archive. This approach

makes use of Emma Perez's decolonial imaginary as a tool for creating social change. Perez argues that this decolonial imaginary is a "theoretical tool for uncovering the hidden voices of Chicanas that have been relegated to silences, to passivity, to that third space where agency is enacted through third space feminism" (Pérez xvi). This tool is useful for Latina subjects as well because of the way Latino is constructed as an all-encompassing category for Hispanophone peoples and their descendants living in the U.S. Gutiérrez was compelled to make sure these histories were preserved. However, the presence of these materials as a result of social consciousness might fail to satisfy the tests for the complete inclusion of a narrative of resistance. While the U.S. Latina/o materials reflect historical and social shifts in the understanding of Latina/o identities and engagement with oppressive political practices, the discussion of that rationale is excluded from official accounts of the collection. In writing about the founding and holdings of the MALP in 1992, Gutiérrez states that "[l]ibrary materials acquired through the MALP relate primarily to the history, politics, and culture of the Mexicano experience in Texas and the Southwestern U.S. However, other U.S. Latino groups are also represented" (Gutiérrez 134). Additionally the 1981 publication of "Mexican American Archives at the Benson Collection: A Guide for Users" describes the program as existing "to strengthen and develop Mexican American materials and Mexican American research sources at The University of Texas at Austin" (Flores and Gutiérrez-Witt iii). These accounts discuss the collection in a manner that consistently removes the political context necessary for understanding its development whether that removal involves opting for the depoliticized term "Mexican American," which is more particular to Texas, over "Chicana/o" or tying the inclusion of Latina/o materials to the origins of the MALP. The collection is depicted in contemporary descriptions as "focusing on

materials from and about Latin America, and on materials relating to Latinos in the United States” (About the Benson, web).

SIGNIFICANCE OF ANZALDÚA’S PRESENCE

Discrepancies in describing and historicizing the collections at the Benson and the broader social implications of those inconsistencies can be tied to racialized discussions of community. Accordingly non-white migrants in the U.S. have been made to exist in an in-between state in which they belong to neither the culture of their national origin nor the one of their new adopted home. Materials in these collections, which may seem unrelated to one another or the concept of history that the Benson promotes, function as a reflection of the “means by which subjects work through their connections to a larger totality and communicate a sense of relatedness to a particular time, place, and condition” (Schmidt Camacho 5). The Anzaldúa Papers act as a perfect manifestation of these theories of unequal treatment and connectivity at work in the Benson because they engage with the process of belonging in terms of archival preservation as well as Anzaldúa’s own encounters with belonging during her lifetime. Incorporating the work of a woman with so many intersecting subject-positions indicates the value this work holds for academia and also acknowledges the concerns to which Anzaldúa speaks in her own work. In her introduction to the 2001 edition of *This Bridge Called my Back*, Anzaldúa states that, while the conversations around traditional feminisms have become more expansive since the publication of the first edition, “the struggles of some activists are still unknown to those who theorize feminist work, [and] the voices of other marginalized peoples are still absent from this and other anthologies” (Anzaldúa and Moraga xxxiv). This absence is applicable to society as a whole and archival institutions more specifically. Anzaldúa references her own feelings of marginalization in this piece by

saying “Lesbians feature prominently in *Bridge*, but our role has been downplayed. Though it’s queer folk who keep walking into the teeth of the fire, we have not been given our due” (Anzaldúa and Moraga xxxiv, xxxv). Anzaldúa’s critique of her own work provides evidence of oppressive practices being perpetuated in liberation projects. By including Anzaldúa in the collection, the Benson engages with this kind of discourse. However, it is necessary to look at the role UT Austin played in the alienation the writer felt during her time there as a student. In some of the conversations included in the book, *Interviews/Entrvistas*, Anzaldúa references these feelings:

When I was in school the class issue was very, very strong because there were 47,000 students. Out of the 47,000 students, 1,846 were Chicanos. Out of that number, there were 143 in graduate school, and 60 out of the 143 were women. OK. Austin is a very split city. It’s got a large population of Chicanos, but they live on their side of the river. (This is the river, not the tracks.) Very few went to the university, very few were in this part of the city. So all the while I’m there, all the teachers and professors are white, middle class. (Anzaldúa and Keating 51)

In this discussion Anzaldúa makes it clear that during her time in Austin she did not feel that she fit into her surroundings. She also speaks to the process of forging her own path through academia while trying to tune out the “sexist, racist, homophobic” comments by professor in particular and attempting to work with him as a way to better her fiction writing (Anzaldúa and Keating 50). This speaks to much of the displacement she felt ignoring her own feelings and losing herself in order to survive academically. During her time in Austin she felt that she had to create her own path of exploration in the field of Chicana feminist studies. She reflects:

I was combining everything. I was getting Chicana feminism in the flesh and white feminism through books. The only problem was that Chicana feminists were straight, and that drove me into white feminism because most of the women in WomanSpace ... were lesbians. I was being pulled in different directions. (Anzaldúa and Keating 50-51)

The evolution of Anzaldúa's experiences of trying to combine different fragments to suit her individual needs elucidate her hallmark style of pulling seemingly disparate theories together in order to connect with others is visible in her early experiences. Anzaldúa claimed that she did not begin to bring these pieces of her life together until after she left Austin in 1977. It is curious that, having experienced so much isolation while living in Austin, that her papers have come to rest permanently at the Benson. Despite Anzaldúa's personal experiences of alienation at UT Austin, her collection has been brought to the Benson through a concerted effort from the institution's staff and the broader academic community at the University. While Anzaldúa had to leave Austin to fully become the public intellectual we remember, her papers allow both the institution where they are housed and the hundreds of people who make use of her collection each year to access a form of knowledge that is both transformative to the location and the patrons.

Posthumously, Gloria Anzaldúa's Literary Trust retains the usage rights to her papers and is responsible for the ultimate decision that brought the collection to the Benson. The trust is led by Anzaldúa's former colleagues, AnaLouise Keating and Norma Cantú. There is no official record of process employed by the Literary Trust in finding a permanent home for these papers, however the speculative narrative of the collection's trajectory speaks to perceptions of the collection that defy reality. According to some of these unofficial narratives, the collection was originally offered to the HRC and when that library turned down the offer to take the collection, Stanford University attempted to buy the collection for its libraries. The Benson had to piece together the funds necessary for the purchase of the collection and their success was the result of various donations and contributions from other departments (informal conversation, December 6, 2012).

Gloria González-López, a Professor in the UT Austin sociology department, made the following statement about the acquisition of the collection:

I feel profoundly honored and privileged to know that our university has acquired such a magnificent wealth of knowledge, a priceless contribution that will forever build bridges across many disciplines and areas of specialty . . . Beyond borders, the incalculable value of this acquisition will become a precious intellectual resource for all members of our local, national and international communities of academics, activists and artists. The irreplaceable presence of Gloria E. Anzaldúa will always be alive through the profound consciousness her courageous and ground-breaking intellectual work stimulated and transformed in the lives of countless members of our society. (News release)

These sentiments express the importance of Anzaldúa's papers for doing bridgework between departments at the University and establish the regard with which the collection is viewed. Ironically, Anzaldúa's papers forge the kinds of connections whose absence made her own experiences in Austin ones of alienation. The fact that Anzaldúa functions in this way is due, in part, to the kind of inclusion that her work helped to promote and popularize in some academic circles. It is also due to the work of people in the University community who have made efforts to create an environment that fosters space for people who, like Anzaldúa, do not fit in to so-called normative structures of identity. The inclusion works to remedy the institutionalized disconnect of race, class, gender, and sexuality that Anzaldúa experienced as a student at UT Austin. Despite the value placed on Anzaldúa's work, the histories of this collection do not take into account Austin's role in developing the worldview inspired by alienation so prevalent in Anzaldúa's work. They also fail to make the connections between the dismissal of the collection by the HRC and the dismissal of Anzaldúa's work in academic institutions that view her writings and experiences as non-academic. The fact that the HRC did not accept the papers speaks to a difference in the values placed on certain bodies acknowledged at

different archival institutions within the University. The HRC is known for its prestigious holdings that include materials from the likes of Edgar Allen Poe, Jack Kerouac, and Gertrude Stein, as mentioned in chapter two. In the list of items key to their mission are to:

Acquire original cultural material for the purposes of scholarship, education, and delight. Preserve and make accessible these creations of our cultural heritage through the highest standards of cataloging, conservation, and collection management. Provide education and enrichment for scholars, students, and the public at large through exhibitions, public performances, and lectures. (About the HRC)

When reading González-López's statement about the importance of Anzaldúa's papers for the University, one might think that they would be a perfect fit for the collections at the HRC. However, those responsible for acquisitions at that institution ultimately did not feel that Anzaldúa's papers belonged in their collection, which further reflects how her alienation at UT Austin persists postmortem.

READING BEYOND THE DOCUMENTS

While the process of finding a permanent home for Anzaldúa's papers might speak to the kinds of bodies and materials that matter in certain institutions and are discounted by others, it is also important to consider the kinds of materials that are preserved by traditional archival institutions in general. I return to Taylor's critique of the archive that fails to preserve certain practices that do not fit into the specifications for materials collection, "[n]onverbal practices – such as dance, ritual, and cooking, to name a few – that long served to preserve a sense of communal identity and memory, were not considered valid forms of knowledge" (18).

Despite the restrictive format of the archive, the recipes in the Anzaldúa collection offer ample opportunity to affectively connect with the writer. In a collection

that occupies 108 linear feet of archival space, there are three folders that hold a cookbook and an assortment of handwritten recipes that belonged to Gloria Anzaldúa. The first of these folders contains a cookbook issued to her family by the company farm where her family worked. The inscription reads:

Dedicated to the Homemakers of Rio Farms and some of their friends whose duty and privilege it is to keep their families happy, healthy and concentrated by making real homes and by preparing and serving wholesome, nourishing and appetizing food. (Anzaldúa Papers)

This inscription stands in stark contrast to the extreme poverty that those living and working on the Rio Farms were forced to endure. The expectation that they model their home after a middle class imaginary would have been quite impossible. The cookbook contains a variety of recipes for Euro-American foods and instructions for behaviors such as proper table manners, how to wash dishes, and how to pack a lunch box. The clear message of instruction and American acculturation might be evidence of one of Anzaldúa's first encounters with the clashing of cultural experiences that influenced her writings about borderlands. The Anzaldúa family's encounter with hegemonic attempts at instructing the poor and brown to rise to the level of a cleaner and better cared for American ideal is not unique to those who worked on the Rio Farms. Natalia Molina writes in her text *Fit to Be Citizens?* about the early to mid-twentieth century public health developments in Los Angeles, describing a situation in which the supposed health benefits of California's climate is contrasted with a large immigrant population that was actively equated with disease. Molina writes, "[d]isease itself was defined as much by sociocultural beliefs in the inherent uncleanness of immigrants and nonwhites as by biological explanations. Such definitions effectively stigmatized entire populations of already-marginalized groups in the city" (2). Addressing these issues of

public health in Los Angeles were similar to the approach taken by the Rio Farms: proposing that marginalized groups adopt practices of hygiene and health employed by their middle class white counterparts without attempting to address the systemic inequalities that ultimately result in lower standards of living.

The disciplinary relationship between food preparation is reflected in other recipe materials as well. Two other folders in the collection contain an assortment of handwritten and typed recipes as well as some other ephemera. These recipes, some of which came from her mother, have influences from a variety of different cultures and reflect some family traditions centered around food. More than depicting her engagement with a variety of cultures, these recipes portray Anzaldúa's struggle living with diabetes. Anzaldúa was diagnosed with diabetes in 1992 and it seems that living with the condition did impact her writing as well as her dietary restrictions. Many recipes contain low fat ingredients and substitutes for processed sugar. Shown below is a reworked food pyramid with items such as oil and avocado at the top where sweets and junk food would normally be and food that help hypoglycemia in the bottom section. The fact that Anzaldúa relied on the food pyramid, a structure used by the U.S. Department of Agriculture to dictate appropriate eating habits, is especially ironic given the close association government-imposed foodways have with diabetes in impoverished communities, especially on reservations. Her subversion of the traditional structure to cope with her diabetes speaks to some of the practices she suggests are continually employed by those whose identities fall within the borderlands. These tactics show that its possible to re-purpose oppressive structures in ways that undermine their original intent, often the only option available to communities with limited resources.

The significance of food, not just in Anzaldúa's management of her diabetes, but also to her social and cultural identities, is something she has talked about in her

theoretical practices. In an interview with AnaLouise Keating, the two discuss physical health, bodies, and identity formation. Keating asks “How would you say your experiences with physical illness/disease [. . .] has impacted the way you define and think about other aspects of your identity – like being Chicana, being queer, being female, being spiritual . . . ?” (Keating 288) To which Anzaldúa responds “They have impacted me totally. My body has played a large role in shaping my identity” (ibid).

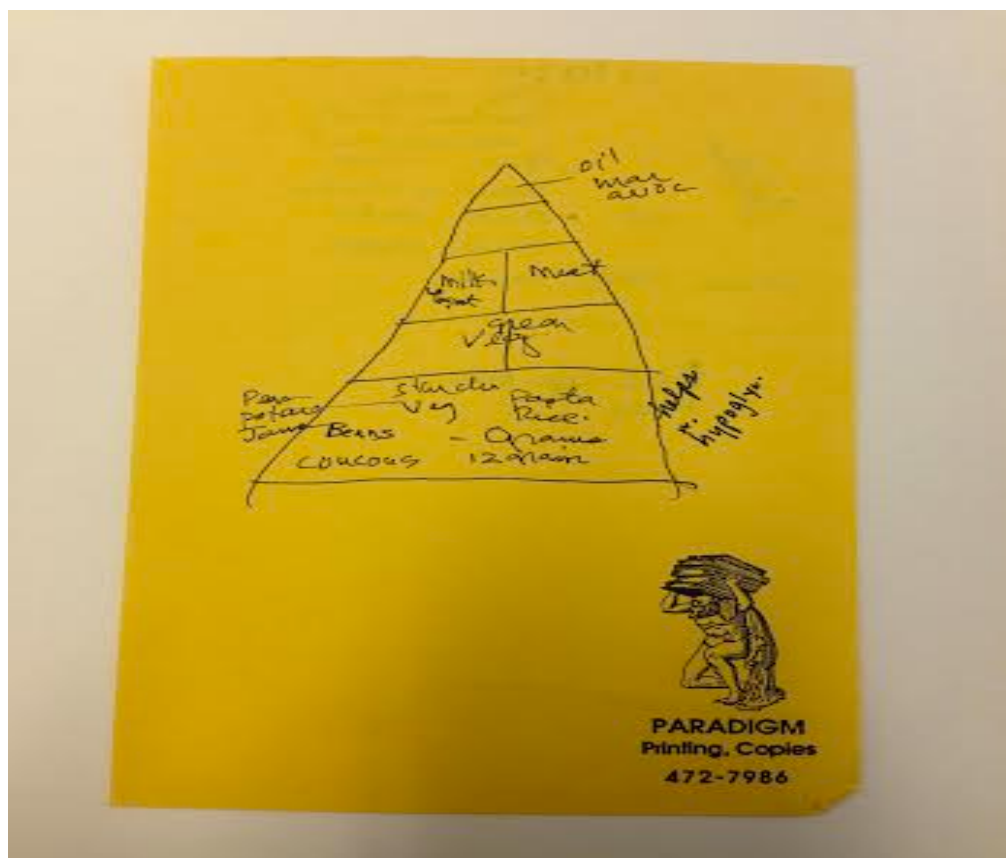


Figure 2, Food Pyramid, recipe materials, *Gloria Evangelina Anzaldúa Papers*,

She later states that much of her life requires finding a balance, and that dealing with health issues has been a part of finding a greater spiritual balance in life.

Thus, Anzaldúa's presence in the archive goes beyond sterile preservation because the care and maintenance of her body are tied to her intellectual and spiritual formation. The fact that there are materials in this collection that can be reproduced outside of the archival setting offer a link and shared cultural practice that requires performance on the part of the observer. Performance can take place when an observer seeks to replicate the recipes in Anzaldúa's collections. This is not just a recreation of Anzaldúa's own culinary practices. It also represents a reproduction of her own cultural and embodied experiences. When looking at how her dietary information is organized in the collection, I am reminded of Anzaldúa's reference to foodways as a central part of a borderlands identity. In her poem *To live in the Borderlands means you . . .* Anzaldúa states that:

To live in the Borderlands means to
put chile in the borscht,
eat whole wheat tortillas,
speak Tex-Mex with a Brooklyn accent;
be stopped by la migra at the border checkpoints (216)

Anzaldúa associates food with the collision of cultural experiences, an intersection that is ignored by relegating her recipes to the category of health. Her restrictive diet, and the contrast between carefully balanced recipes and imposed ideas of healthy eating reflect her experiences with marginalization. There both a combination of cultural experiences, and a struggle to survive unhealthy impositions of socially dominant forces.

CONCLUSION

In closing this chapter I include Gloria's mother Amalia Anzaldúa's recipe for buñelos. This recipe might be reproduced by other readers who are seeking an engagement with Anzaldúa that relies on a sensual experience of taste. This recipe contains experiences that reading alone can only gesture towards. These are the indulgence of a sweet treat for a woman with dietary restrictions, the recreation of a special holiday tradition, the connection with family, and the subversion of a farm company trying to promote the consumption of non-Mexican foods. These are just a few elements that might be captured the creation of one of Anzaldúa's recipes. This recipe appears in three separate drafts, one hand written and two typed, which indicates its significance to Gloria Anzaldúa and her family. The handwritten recipe seems to have been written by her mother and the typed recipes were created by Gloria's sister Hilda, one on a separate sheet of paper and the other included in a series of typed recipes. Hilda describes buñelos as "cookies" rather than referring to them as pastries or even using the Spanish term "pasteles." This simple choice of nouns might be an indicator of an Anglicized way of thinking about food that leaks into what might be seen as a subversive culinary practice. The fact that the Anzaldúa family continues to use a traditional Mexican sweet like buñelos in the face of attempts to alter their eating habits speaks to the ways this recipe might represent an act of rebellion through which the women of the family continue to prepare and serve a dish that they are told is not an integral part of building a "happy, healthy and concentrated" family. This recipe, along with other materials in the recipes collection, speak to Gloria Anzaldúa's embodied practices of survival in the face of structures that value both her chronically ill body, and her cultural heritage as less than.

Buñelos (Año Nuevo Eve)

by Amalia Anzaldú

4 cups flour
1/4 cup margarine
1 1/2 cups hot water
Safflower or other cooking oil
white or brown sugar
ground cinnamon

Mix flour, margarine and add water -- blend tortilla dough. Cover, let sit for 20 mins. Mix sugar and ground cinnamon in small bowl. Shape dough into quarter size balls, cover and let sit for another 20 mins. Roll out very thin (pull sides) until it is six inches in diameter and paper thin. Sprinkle flour on rolling area to prevent dough from sticking. Place in oil in frying pan and when oil is very hot, put in buñelo. Turn over when bottom is golden brown. When other side is browned, remove and quickly sprinkle sugar and cinnamon mixture on both sides. Do not cover the buñelos or they will get soggy.

My mother makes these thin fried Mexican cookies on New Year's Eve. It is a Christmas tradition.

Yields two dozen.

Figure 3, Typed Buñelo Recipe, recipe materials, *Gloria Evangelina Anzaldúa Papers*

Conclusion

This thesis project proposes ways of reading archival standards and materials for evidence of marginalized experiences that result from systemic oppression and are the result of exclusive practices of documenting histories. The focus on the domestic and recipes as an entry point to these conversations can be thought of as the byproduct of the personal experiences that many, including myself, who have survived graduate school are familiar with. First, living away from my family and friends, who form what I think of as my community of origin in Arizona, made me incredibly homesick. One of the ways I addressed those feelings was through the comforts of familiar foods. Second, I wanted to work on an academic project that could be understood by people outside of the academy, making conversations over holiday dinners and community gatherings more accessible to the people in my life who matter most.

I think of food as something that is legible by all people regardless of language or education. As someone studying archives I wanted to find a way to come into this sterile space filled with rules and regulations and let the materials be lively and messy, especially because archives are often envisioned as a quasi-sacred space that hold the key to understanding important historical events. I wanted to establish a connection with these institutions that would differ from the experiences someone attempting research at the HRC might have. This institution is one of the most heavily restricted I have experienced during over a decade of archival research in a variety of locations. Users seeking to research in this collection must first register as a patron with the HRC online. This involves reading a list of terms and conditions that are only provided in English. Next perspective users must watch a short film on site that reiterates the policies of the

HRC reading room. Upon every visit patrons must check in at a desk outside the reading room, showing their ID, then they must store any personal belongings other than laptops and cameras in lockers. After this users are allowed to enter the reading room where they must check in with yet another staff member, showing that they have not brought any contraband into the library, and filling out appropriate requests for technology use. Users may then request items, many of which take at least thirty minutes to page. It is possible to make advanced requests, although the HRC does caution that they may need as many as three days notice to make certain items available. This entire process does not even account for materials requests for fragile vault items, that are, in my experience, quite frequently denied. I imagine that if this process seems excessive to someone with years of archival experience who is pursuing a graduate degree in Information Studies. Someone who does not have the same educational experiences, or even a solid grasp of the English language, might be deterred from ever accessing materials in the collections.

While some might question my focus on domestic practices in this thesis as something that is counterproductive to feminist thought, I see the assertion of something often conceived of as women's work as both defiant of hegemonic structures that demean the value of these practices and subverting the implication of mainstream feminism that domestic work is not part of a feminist practice. As food is a common requirement of all living creatures, this seemed like the most egalitarian approach to bringing disparate understandings of the archive into conversation.

As the theory-practice divide that I address in this thesis is embedded in the way archives have been managed and theorized for over a century, it is clear that there is still a tremendous amount of work to be done in bringing these disciplines into conversation. Although not extensively addressed, I believe that expanded access to archival collections is one of the most important tools that can be used in bridging this divide. Archivists are

often charged with assisting patrons, and it is my belief that those training as archival professionals as well as those who are already established in institutions should be provided with resources to be more proactive in public outreach and education. Archival research is often associated with institutions of higher education and treated as the domain of serious scholars. I believe that engaging users at lower levels of learning and making materials available through multiple access points has the potential to change the way people think about archives as well as alter the function archivists see themselves serving. In each of my case studies I focus on materials attributed to women with a certain amount of public notoriety. However, both collections might be seen as exclusionary because of the barriers to access. Users at the HRC are required to fulfill a set of guidelines before they can access materials. The Anzaldúa Literary Trust also limits access to materials in Anzaldúa's collections by declining to make digital copies available. Without understanding of the workings of each institution and the biographic details of each of the subjects examined in this thesis it would be difficult for someone lacking a comparable background to engage with the archive in the same way. In order to foster critical discourse about the role of archival structures access to, and education about, these research institutions and their materials need to be more widely available.>

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